

Students will choose a short self-compact scene from a movie, short, or television episode to re-score or score (if there is no music).

Music can be used to produce a necessary distortion of the visual material in the audience's perception, to make it heavier or lighter, more transparent, subtler, or, on the contrary, coarser...By using music, it is possible for the director to prompt the emotions of the audience in a particular direction, by widening the range of their perception of the visual image. The meaning of the object not changed, but the object itself takes on a new colouring. The audience sees it (or at least, is given the opportunity of seeing it) as part of a new entity, to which the music is integral. Perception is deepened.

But music is not just an appendage to the visual image. It must be an essential element of the realization of the concept as a whole. Properly used, music has the capacity to change the whole emotional tone of a filmed sequence; it must be so completely one with the visual image that if it were to be removed from a particular episode, the visual image would not just be weaker in its idea and its impact, it would be qualitatively different.

...it is quite possible that in a sound film that is realized with complete theoretical consistency, there will be no place for music: it will be replaced by sounds in which cinema constantly discovers new levels of meaning.

It may be that in order to make the cinematic image sound authentically, in its full diapason, music has to be abandoned. For strictly speaking the world as transformed by cinema and the world as transformed by music are parallel, and conflict with each other. Properly organized in a film, the resonant world is musical in its essence – and that is the true music of cinema.

As soon as the sounds of the visible world, reflected by the screen are removed from it, or that world is filled, for the sake of the image, with extraneous sounds that don't exist literally, or if the real sounds are distorted so that they no longer correspond with the image – then the film acquires a resonance.

Above all, I feel that the sounds of this world are so beautiful in themselves that if only we could learn to listen to them properly, cinema would have no need of music at all.

Andrei Tarkovsky, *Sculpting in Time*

This assignment is an experiment to explore some of the possibilities and concepts above by considering the following questions:

- What is the effect of the music in the original? Will yours have the same? Different?
- What is the general tone of the scene? Did you or can you change it?
- What is the pacing of the original scene? Did you or can you change it?
- Will your music/sound design match the edits and movement or contrast them?
- What role does the natural/literal sound play? Can adding some literal sounds that might be missing, affecting some literal sounds that are there or taking some of the existing ones away change the scene's intent?
- What effect does ridding the scene of any music and adding only literal sounds have?

Students are free to use whatever skills and equipment/instrumentation available to create the soundtrack.

The scene should be approximately 2-3 minutes in length and should be accompanied by a 200-300 word written component explaining your method of exploration. Address some of the questions above.

Final presentations will take place on **April 7th**.

Re-scoring rubrics:

Criteria	Level 1	Level 2	Level 3	Level 4
Re-scoring				
Transfer of previous musical knowledge & skills to creation of soundtrack	Transfers previous knowledge with limited effectiveness	Transfers knowledge with moderate effectiveness	Transfers knowledge with considerable effectiveness	Transfers knowledge with high degree of effectiveness
Application of exploration questions, concepts and examples.	Applies concepts with limited effectiveness	Applies concepts with moderate effectiveness	Applies concepts with considerable effectiveness	Applies concepts with high degree of effectiveness
Creative thinking skills (unconventional use of instrumentation, pacing, sound design, literal sounds, technology)	Uses creative thinking skills with limited effectiveness	Uses creative thinking skills with moderate effectiveness	Uses creative thinking skills with considerable effectiveness	Uses creative thinking skills with high degree of effectiveness
Communication of ideas using musical language	Communicates with limited effectiveness	Communicates with moderate effectiveness	Communicates with considerable effectiveness	Communicates with high degree of effectiveness

8+ /16 = / 24 marks

Criteria	Level 1	Level 2	Level 3	Level 4
Written Component				
Communication of ideas	Communicates with limited clarity	Communicates with moderate clarity	Communicates with considerable clarity	Communicates with high degree of clarity
Use of appropriate language and terminology	Uses language and terminology with limited effectiveness	Uses language and terminology with moderate effectiveness	Uses language and terminology with considerable effectiveness	Uses language and terminology with high degree of effectiveness
Making connections between project and individual artistic development	Makes connections with limited effectiveness	Makes connections with some effectiveness	Makes connections with considerable effectiveness	Makes connections with high degree of effectiveness

6+ /12 = / 18 marks